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THE NECK OF VENUS

BY NORMAN W. DEWITT

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SHE SAID, and as she turned away, flashed on him with roseate neck." So runs John Jackson's version of *Aeneid* i, 402 in the Oxford translation:

Dixit et avertens rosea cervice refulsit.

In countries such as ours, where the neck is a prime target of ridicule, the candid student will wince at this description and feel a shot of regret that Venus had not flashed upon the hero with a different color or at least from another part of her person. The honest scholar, however, will never allow himself to be deterred or diverted from the pursuit of the truth even by national prejudices. Let us therefore pry into the truth about the neck of Venus without flinching, even if the hue of it should prove to be ruby-red. The researcher should be prepared for surprises.

First of all, if it should occur to any that the flash under discussion was the aura of divinity, this thought may be summarily dismissed; the said aura does not disport itself around the neck. Moreover, our Virgilian phrase is employed by Horace of the very mortal and athletic Telephus, *Odes* i, 13:

Cum tu, Lydia, Telephi

cervicem roseam, cerea Telephi
laudas brachia, vae, meum

fervens difficili bile tumet iecur. This may seem to complicate the problem, because the epithet "waxen" has stumped the editors, but it really helps us. The noun-epithet-epithet-noun arrangement ties in the meaning of "roseate" with the meaning of "waxen"; both must refer to color. Again, Telephus was no Pelops, who sported an ivory shoulder; his shoulders were mates, and if one was roseate, so was the other. We may also assume that these arms were of the same color as his neck. So, if his neck was red, so were his arms. We suggest that the wax in question was sealing-wax, a more familiar thing in social life than the muddy by-product of the busy bee. Be it remembered that, as the ode proceeds, our Telephus and Lydia go into a Hollywood clinch and the color contrast between the white shoulders of the lady and the

ruddy arms of the gentleman was manifestly intended.

The evidence continues to be disconcerting. Let the elder Pliny of the unnatural history be called. He tells us (xiv, 1, 15) that grapes are purple, roseate, or green. Here we have a spectrum, a bureau of standards, as it were. The colors of grapes are known; the purple and green may be

STREET SONG

BY JOHN K. COLBY

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Canit illa:

O miles fortis, fortior
Militibus fortissimis,
Pervicta ego vincior
Amoris tui vinculis.

Respondet ille:

O virgo forma pulchrior
Ardentibus virgunculis,
Permotus semper incitor
Duobus nigris oculis.

eliminated. The hue of Venus will then be that of grapes which we call red, veering distinctly toward purple. If this calls for courage, let us seek support in Holy Scripture. The author of *Lamentations*, 4, 7, describing certain beautiful women, exclaims: "They were more ruddy in body than rubies."

After such testimony as this it seems tame to mention that in Cretan wall-paintings the bodies of nude young men are done in dark terra-cotta and that in the fifth century Attic vase painters abandoned their black figures for red, which undoubtedly seemed more lifelike.

Let us now return to Pliny, who is still testifying. In xxxvii, 9, 123, he describes a kind of amethyst with a ruby-like color of which the name was "Venus' cheek." Her cheek, of course, would show a higher color than her neck, but the combination of colors is similar, red and purple. Incidentally, modern Arab women in Palestine have purple tattooed into their cheeks and even their chins, a really permanent beauty treatment.

Let Euripides be next called. In the *Bacchae*, 236 and 438, we find that Bacchus is "wine-faced." To some readers it may occur that a similar complexion may be observed today among veteran thyrsus-bearers of the god, but we doubt whether this was the innuendo of Euripides. His suggestion, on the contrary, was probably the same as that of Virgil, *Aeneid* i, 589-591, when Venus breathed upon her hero "the purple light of youth." This drives sedentary editors into labor and a mouse is brought forth—"the ruddy glow." The solution is not to be reached, however, by mere cultivation of the ischial callosities. Let us reach for the *Odyssey* instead: in xxiii, 156-158, where Athena rejuvenates the middle-aged hero to impress the doubting Penelope, the new coiffure is compared to the hyacinth. Flowers are hard to identify, but this may be the purple iris. It is paired by Theocritus (x, 28) with a flower that is thought to be the violet but is more probably the pansy. By a license he calls them both black, but among flowers there are no dead blacks, not even in tulips. So we have a dark purple.

In the case of mummy portraits of the Greek period from Egypt, we find a similar tone produced by a blue ground-color under black to depict the hair. This admiration for a purple hue in black hair is not confined to Greece. The lover in the *Song of Solomon*, 7, 5, exclaims: "Thine head upon thee is like Carmel and the hair of thine head like purple."

Let us now reach for the encyclopaedia under the word "henna." We find it in use as dye from remote antiquity. It is found on the hands and fingernails of mummies. The color is described as that of iron-rust. At the present time it is in use from the Mediterranean coast of Africa all the way to India. It is applied not only to the manes and tails of horses, but also to the tails of asses and the beards of Oriental gentlemen. When applied to the beard it is followed by an application of indigo, with a result suggestive of Bluebeard. It is believed that the prophet Mohammed followed this practice, which is the sanction of it among his followers.

Now what does all this add up to? It means that in the Orient, so far as flesh and hair are concerned, the

most esteemed colors were and are those of iron-rust and purple or blue-black. The hair of Venus, however, was auburn. Pliny (xxxvii, 10, 184) describes a precious stone, "brilliant black showing a semblance of red hair within." The name of it was "Venus' tresses." Thus, if we assemble our data, we may picture her hair as auburn, her cheeks as the hue of iron-rust with a purple flush, and her flesh, if flesh it was, as the color of iron-rust veering toward the dark red of roses. If for the auburn tresses lustrous blue-black hair be substituted, the same description will hold for Bacchus, Hercules, and other gods. This is confirmed by Pompeian wall-paintings.

In particular, the description will hold for Aeneas as beautified for Dido's sake. Those who content themselves with "the ruddy glow of youth" are misled and misleading. The glow and hue are not those of youth alone, but of Oriental youth, and they are also part of what is to us an exotic, conventionalized artistic color scheme. The make-up, as it were, was standardized, nor was it subject to frequent changes as nowadays. Virgil felt no call to describe Dido. He needed only to say she was *pulcher-rima* and, as a Phoenician queen, she would be known to conform to the exotic requirements of beauty, inclusive of stature, coiffure, face, and flesh.

Warnings are due, however: the hue of iron-rust is not to be identified with tan, which regularly calls for apologies. The *fuscus* Amyntas in *Eclogue* x, 38-39 makes excuses for his color, and Virgil was copying Theocritus closely (x, 27-29). More vehement is the lover in the *Song of Solomon*, 1, 6: "Look not upon me, because I am black, because the sun hath looked upon me."

Neither is the description of Venus to set a model for Greek or Roman women. The goddess, like Dionysus, was foreign in origin to the Graeco-Roman world and remained foreign to a certain degree; she was Oriental. Even in ancient Crete, though contact with Phoenicia and Egypt prevailed, the flesh of women—what little was exposed—was done in white, as also in later Greece. In Homer both mortal women and goddesses were "white-armed." As for Rome, when Catullus (86) concedes that Quintia is *candida*, he means "her skin is white." Horace, in that satire which is rarely read (i, 2, 123-124), lays down this rule: "Let her skin be white and her limbs straight; let her be

made up only to this extent, that she shall not aim to seem taller or whiter than nature allows." In *Odes* ii, 4, 3, it was the snow-white color of Briseis that captured Achilles. Sun-tan was for shepherdesses and daughters of fishermen, not for ladies of quality.

A last warning and we return to our starting point. In antiquity neither men nor women, nor gods and goddesses, were embarrassed by a shining skin; they were proud of it. It was the virtue of oil as used by the men that it "made the face to shine," as in *Psalms* 104, 15. As for women, the white was to be candescent. Venus, though, was foreign; her beauty was not as that of mortal women of Greece or Rome. "She ceased to speak," our line will run, "and her shoulders glowed red like the rose as she turned away." The *cervix* is not to be confused with the neck, *collum*; it is the shoulders as viewed from the rear, the part of the person displayed by ladies in evening dress before the V-back came into vogue. The Roman did not map the human form quite as we do.

DELOS

BY ANNA T. HARDING
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Out of the blue Aegean's crystal floor—

Blue now of cobalt, now of sapphire seas—

The sacred island rises from the shore,
Centre of all the sea-strewn Cyclades.
Now is the huntress' cry forever still
Where Cynthus rises, steep and rock-crowned, bare,

Nor voice of prophet from the cave
can thrill

The toil-worn Trojans; on the am-
bient air

Lies calm so deep, falls stillness so
profound

That time is not, nor things of earth
and space;

An aura of vast silence hovers 'round
This once beloved, once consecrated
place:

Yet from this grave, washed by cyan-
ine sea.

The voice of Hellas speaks eternally.

A SUGGESTION

It has been suggested that each local classical group or association in the country send one member (preferably a classroom teacher who might not otherwise attend) to the Latin Institute and national meeting of the American Classical League, to be held June 17, 18, and 19, 1948, at Miami University, Oxford, Ohio.

NEWS FROM GREECE

BY DAVID M. ROBINSON

The Johns Hopkins University

AS AN official representative of some twelve American associations, including the American Classical League, I attended last September the magnificent celebrations of the hundredth anniversary of the French School, the doyen of schools in Athens. There were some seventy speeches, and many banquets and cocktail parties. There was a performance of Aeschylus' *Agamemnon* in the Theater of Herodes Atticus at Athens, and one of the *Persians* in the theater at Epidaurus—to the latter of which came more than ten thousand people, on foot, in trucks, on mules, and in every sort of conveyance, a real *panegyris*. Especially pleasant was a visit of some one hundred and fifty of the world's leading archaeologists and scholars, on two French cruisers, to Delos. There I was allowed to take beautiful colored movies and saw, at the unveiling of a relief of Holleaux, the museum, with previous finds, including those taken and returned by the Italians, all well-displayed, and with the new works of art, including those from the most startling find of the year, the deposit unearthed by the French at the entrance of the Temple of Artemis on Delos.

The new excavation rivals in importance even some of Sir Arthur Evans' finds at Cnossus. As a result of it, we now know for the first time that Apollo, the god of beauty, and Artemis, the goddess of hunting, were pre-Hellenic, and native to Delos, long before classical times.

Items unearthed included a large stone slab under stucco, gold leaves with engraved designs of animals, ivory plaques with representations of lions fighting winged griffins, others with spiral designs, a stone Minoan vase, an ivory duck, a bronze double ax, a bronze sickle, a lifelike bronze statuette with elongated body and with a duck in the upraised right hand, and especially a four-sided steatite gem, about an inch and a half long, pierced and decorated with a lion on one side, and Minoan characters on the other sides. Part, at least, of the deposit dates from the 16th century B.C. It gives evidence for the first time of Cretan-Mycenaean or Minoan connections with Delos.

I have expressed the belief, along with Strabo, the Augustan geographer, that Ortygia is Rheneia, the island opposite Delos. Ortygia, named from

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the word for "quail," always was associated with Artemis, the goddess of hunting. Further, the term "quail island" often was applied to Delos, but the Homeric Hymn to the Delian Apollo distinguishes between Delos and Ortygia.

Artemis was born before Apollo, and assisted at the latter's birth, not in the cave sanctuary on Mount Cynthus, as has been supposed, but below the mountain near a plane tree known from Homer to Pliny. The cave sanctuary was not the first astronomical observatory, but dates from the third century B.C. The Homeric Hymn places the birth at the foot of Mount Cynthus, where the recent French excavations have disclosed the sanctuaries of Artemis and Apollo, with traces of even pre-Hellenic occupation. The discovery is one of the most sensational of recent years.

CLASSICAL SCHOLARSHIPS AND PRIZES

BY GERTRUDE J. OPPELT
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Fort Wayne, Indiana

The following classical scholarships and prizes have been reported from the states of Massachusetts and New Jersey:

MASSACHUSETTS

Amherst College, Amherst: The Harry DeForest Smith scholarship in Greek, \$450, the award to be made on the basis of a competitive examination.

Harvard College, Cambridge: Scholarships awarded with preference to classical students—the William Samuel Eliot Scholarship, \$300; the Charles Haven Goodwin, \$400; the

William Henry Gove, \$325; the George Emerson Lowell, one or more, each at least \$100; the Tescemacher, one or more from an income of \$1300; the Gross Williamson, \$400.

Scholarships in the Graduate School of Arts and Sciences—the Arthur Deloraine Corey, one or more from an income of \$1100, the William Watson Goodwin, one of \$600 and one of \$500; the Albert and Anna Howard, \$1000; the Charles Eliot Norton, \$1150.

Clark University, Worcester: The Ahepa Annual Elementary Greek Prize, \$25.

Mount Holyoke, South Hadley: The Frances Mary Hazen Fellowship of approximately \$150 annually, awarded preferably to a student in the classics; one or two Latin prizes for high rank in the Latin "major," and for competitive sight reading.

Radcliffe College, Cambridge: A competitive freshman scholarship, \$750; the James A. Woolson Prize, \$100 for an incoming freshman; the James A. Woolson Scholarship, \$200 or more, to an upperclassman.

Wheaton College, Norton: The Helen Wieand Cole Graduate Scholarship, \$250.

Williams College, Williamstown: Certain prizes for distinguished work in classics.

NEW JERSEY

Princeton University, Princeton: The Maclean Prize, \$100; the Stinnecke Scholarship, \$500; the Class of 1878 Scholarships; the Susan Breece Packard Memorial Scholarship; the Francis Appleton Packard Memorial Scholarship; the Charles Richard and Bertha Williams Memorial Scholarships.

A SCHOOLBOY AND HIS LATIN

BY MARY JOHNSTON

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Ben Jonson, praising Shakespeare, hurt his reputation from one point of view by saying that he knew "little Latin and less Greek." The little Latin, however much or little it was, probably started in the village school; and in the *Merry Wives of Windsor* we have an amusing picture of a small Latin student, being catechized by a friend of the family (Act 4, Scene 1).

Mrs. Page, because her husband says that their son "profits nothing in the world at his book," requests Sir Hugh Evans to "ask him some questions in his accidence." With the omission of the interruptions of Mrs. Quickly and Sir Hugh's retorts to her, the scene continues as follows:

Evans. William, how many numbers is in nouns?

William. Two.

Evans . . . What is "fair," William?

William. Pulcher.

Evans . . . What is "lapis," William?

William. A stone.

Evans. And what is a stone, William?

William. A pebble.

Evans. No, it is "lapis": I pray you, remember in your prain.

William. Lapis.

Evans. That is a good William. What is "he," William, that does lend articles?

William. Articles are borrowed of the pronoun, and be thus declined: Singulariter, nominativo, hic, haec, hoc.

Evans. Nominativo, hig, hag, hog; pray you, mark: genitivo, huius. Well, what is your accusative case?

William. Accusativo, hinc.

Evans. I pray you, have your remembrance, child; accusativo, hung, hang, hog . . . What is the focative case, William?

William. O—vocative, O.

Evans. Remember, William; focative is caret . . . What is your genitive case plural, William?

William. Genitive case?

Evans. Ay.

William. Genitivo—horum, harum, horum . . .

Evans. Show me now, William, some declensions of your pronouns.

William. Forsooth, I have forgot.

Evans. It is qui, quae, quod . . .

The comment of William's mother is: "He is a better scholar than I thought he was."

As Sir Hugh's name shows, he is Welsh, and he is supposed to speak with a Welsh accent.

RUBRA CUCULLA

(Little Red Ridinghood)

BY SISTER M. CONCEPTA, R. S. M.
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Cast of Characters

Mother
Little Red Ridinghood
Wolf
Grandmother
Woodcutter

Scene I: At the door of Red Ridinghood's cottage.

(Enter Mother, carrying a basket covered with a napkin.)

Mother. Rubra Cuculla!

(Enter Red Ridinghood.)

Red Ridinghood. Audio, mater.

Mother (Handing basket to Red Ridinghood, and arranging her hood). Porta hunc corbem ad aviam tuam. Intellego eam fuisse aegram. Fortasse ei vinum et fructus erunt grata dona.

Red Ridinghood. Recte, mater. Statim ad aviam. Vale, mater!

Mother. Vale! (Exit.)

Red Ridinghood (Examines contents of basket. Holds bottle of wine to light.) Ecce, vinum! (Lifts large apple from basket.) Et fructus! (Takes out a cookie, and nibbles on it.) Et crustum! Bonum est.

(A cruel laugh is heard off-stage. Red Ridinghood, startled, runs off in the opposite direction.)

Scene II: In the forest, an hour later.

(Enter Red Ridinghood, skipping. Stops short as she sees the Wolf coming toward her. Wolf is dressed in "tails" and "topper." To the latter are attached long, pointed ears; behind him trails a large, bushy tail. He wears a flowing red tie, and carries a cane with a flourish. He circles Red Ridinghood, who is trying to avoid him, and gives a modern "wolf whistle." Finally Wolf doffs topper, ears and all, and makes an elaborate bow.)

Wolf. Ah! Quo vadis?

Red Ridinghood (much frightened). Ad casam aviae. Avia est aegra.

Wolf (slyly). Ubi habitat avia tua? (Approaches Red Ridinghood, takes cookies from basket, nibbles, and leers at her.)

Red Ridinghood (With quivering voice, and pointing to the right.) Habitat in casa iuxta pistrinum. (Wolf rolls eyes. Red Ridinghood runs off, in terror. Wolf gazes after her, twirls cane, and strokes chin.)

Wolf. Ad casam aviae—quae est aegra! Ha, ha, ha! (Exit.)

Scene III: In the Grandmother's cot-

tage, a little later.

(Stage is dim. Enter Grandmother in nightgown and nightcap. She hobbles across stage on cane, then gets into bed for a nap. Soon a gentle snore is audible. Knocking is heard off left. Grandmother starts up, listens, takes cane, and hobbles in direction of the sound. Stops halfway across stage.)

Grandmother. Quis adest?

(No answer. Knocking continues, this time off right. Grandmother turns, hobbles to the right, then stops.)

Grandmother. Quis est? (As she reaches out her arm to open the door, Wolf seizes her and pulls her outside. She screams and drops her cane to the floor. In a moment Wolf enters, dressed as Grandmother had been, with the addition of ears and tail. He slinks over to the bed, gets in, grimaces at audience, lies down. Sits up again at once, picks up tail from floor, dusts off the entire length, tucks it under covers. There is a timid knock off right.)

Voice of Red Ridinghood. Avia! Avia!

Wolf (falsetto). Quis adest?

Red Ridinghood. Rubra Cuculla.

Wolf. Appropinqua!

(Red Ridinghood enters, hesitates, walks slowly toward bed; looks at "Grandmother")

Red Ridinghood. Avia! Quam magni oculi sunt tibi!

Wolf (Winking at audience). Quibus te melius videam, carissima!

Red Ridinghood. Avia! Quam magnus nasus est tibi!

Wolf (Rubbing nose proudly). Quo te melius olfaciam, carissima!

Red Ridinghood (Walking to the bed, looking at Wolf's ears, feeling her own). Avia! Quam magnae aures sunt tibi!

Wolf (Smoothing his ears). Quibus te melius audiam, carissima!

(Red Ridinghood, more frightened than ever, slowly circles bed, stops at foot, and speaks in horrified stage whisper.)

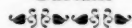
Red Ridinghood. Avia! Quam magni dentes sunt tibi!

Wolf (Leaping from bed with a roar). Quibus te melius edam, carissima!

(Red Ridinghood screams and runs out. Woodcutter, carrying ax, runs in. He chases Wolf around room, and out. A loud thud is heard offstage, right. Re-enter Woodcutter, holding Wolf's tail in right hand, and leading Red Ridinghood. They bow and go out. Then the same two re-enter, but Red Ridinghood this time leads her

Mother by the hand; the Mother, in turn, leads the Grandmother by the hand. Behind them all the Wolf slinks in, minus his tail! All bow.)

Curtain



AUDIO-VISUAL LATIN

BY RICHARD H. WALKER

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IT REQUIRES no penetrating intelligence to understand that there are four roads to learning: the eye, which to a great percentage of students is the straightest road; the ear, which is of obvious importance in the acquisition of the sounds, if not of the significance, of thought; the tongue, which fashions a response to prove understanding; and the hand, which is the final proof of mastery of things seen, heard, and spoken. Now, to teach through but one or two of these media is to do a job which can not completely satisfy the intellect of a competent language student; for the inculcation of knowledge is not merely a matter of simple routine, unvarying in its application of the daily lesson material, but it is a challenge for the teacher to reach the student from many angles. Among these I should include the emotional as well as the intellectual. In a "protected industry" such as some school subjects still blithely are, perhaps the teacher can afford to ignore all but the intellectual; but the presentation of Latin from day to day, with its myriad facts and forms, presents a challenge in variety of implementation of material which no Latin teacher can today afford to ignore. It is imperative for us to lead in diversified techniques of instruction—instruction which meets every conceivable demand of the whole student, appeals to him from many angles, and satisfies his craving for more than any mere textbook, however brilliant in arrangement, can offer.

The obvious answer to the need for ways to supplement what the book has to offer is to turn to filmstrips and recordings. I am not now thinking of the few and inadequate offerings of a professional nature which can be bought at a price. For they can not do our daily job for us; they are not geared to what we are doing in our class today and every day. They are useful on occasion, but in most cases their character is too much of an entertaining type, and is not integrated with the countless minutiae which are the real substance of our task. What, then, is the answer? Simply this: Make them yourself; make them to fit each job, each paradigm, each conjugation, each reading

problem, each thing to be taught or tested. Use them each day. Repeat when you need to repeat them. Let the students take them home to drill and test themselves. Let them learn by repetition, mechanical repetition which is many times more efficient and intriguing to the student than the usual paper and individual oral work.

Now, it is not a method without its problems. You must buy, yourself—and with your own or borrowed money—the mechanical aids which will enable you to work in the same period and on the same problem with a filmstrip projector, a recorder, and the textbook. The day is coming when every school which is concerned with the future will be equipped with visual and aural aids, but you should not wait for the millennium. Boards of education work very slowly, and not always adequately in the field of such equipment. There is no answer but to own your own equipment, design your own films, photograph them, project them; write your own script to teach that declension in four minutes, record it yourself, and use it the next day and any day thereafter. I cannot make it too strong that to obtain exactly the material and presentation you yourself require, the author and innovator must be yourself; and to use equipment day in and day out, you must see that it is in your classroom all the time, and is not merely available in some distant auditorium every six weeks or so.

In return for your expenditure of money (which should be considered in terms of cost as something that will not happen again and hence can be amortized in your mind over an indefinite number of years) comes an initial student reaction which more than compensates for the expense involved. For the student is intrigued by this mechanical approach and immediately evaluates its novelty as the indispensable adjunct to book and paper work. The record and the filmstrip become to him a compelling medium for concentration and whole response on his part which he seldom gave willingly to the former question-answer approach. In my experience with these media I have the feeling that there is another teacher in the room to help carry the burden of instruction and testing, while I myself become a spectator who measures group and individual progress with an ever observant eye and ear. And then comes the final test of mastery on paper.

In the course of the last teach-

ing year I have recorded over one hundred and thirty records, covering in infinite detail the original presentation of forms and grammatical principles, and self-answering tests. In every instance the student is an equal co-worker, in that his response to the repetition or direction of the record is half of the text. It is not, definitely, a case of merely listening. The learning is active; there is no

A PLAYFUL USE OF A POPULAR ETYMOLOGY

By EUGENE S. MCCARTNEY
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There is a widespread belief that the word "ovation" is derived from *ovum*, "egg" (see THE CLASSICAL OUTLOOK 21 [1944], 71). Lowell must have been familiar with this fanciful derivation, for he made effective use of it in the *Biglow Papers*, Second Series:

They treated me to all their eggs;
(they keep 'em I should think,
Fer sech ovations, pooty long, for
they wuz mos' distinc';)
They starred me thick 'z the Milky-
Way with indiscrim'nit cherity
Fer wut we call reception eggs air
sunthin' of a rarity;
Green ones is plentife anough, skurce
wuth a nigger's getherin',
But your dead-ripe ones ranges high
fer treatin' Nothun bretherin.

such thing as learning passivity. The student must be an equal partner in the framing of the total. And when he takes a record home to replay it until he has mastered it, answers go with him to tell him when he has succeeded. And many times it has happened that an intrigued parent has continued to play a record after Junior has finished with it! What could be better, in the field of public relations?

As for filmstrips, a thirty-five millimeter camera can be obtained today at low cost; and the direct positive film for the black and white positives is cheap. A daylight loader is the simplest process in the world as a developing medium. There is no need to consider that the typewriting of the text, the photographing of the copy, the developing of the film, and its subsequent projection is a matter for trained technicians. Once you have done the process, each subsequent operation becomes foolproof routine. The darkening of the classroom is taken care of, where there are no dark shades obtainable, by the

use of building paper and thumbtacks.

If you have a special list of words which you wish to teach, record them, with or without meanings, timed to allow for student response; film them for visual repetition; mimeograph them for home study; test them on paper. Every student will master the list from one of these methods, but more surely from the combination of all of them; and in the process he will experience an express pleasure in the variety of presentation, and become your best advertiser. As with word lists, so it is with all the other innumerable items of content.

In the problem of the teaching of reading, the filmstrip really comes into its own. My method is to take a book of Caesar or a speech of Cicero and break it into breath phrases and sense lines, as is the true nature of language expression and thought, then photograph it. The student reads the language by phrase; there is no searching for verbs, no involution or convolution of the real Latin. And then he listens to what he has read, sensitizing his ear to catch meaning from a record. I hope that in time he will be able to listen to Cicero and gather thought aurally to a considerable degree. His homework is from the printed text—after he has read the content for the day in phrases, as it developed in the mind of the original speaker or writer.

In the daily routine we make use of blackboard explanation, recorded group drill (the school paper in its humor column claims that I have a better cheering section than the student body attending an athletic function), a filmstrip for visual inculcation, and the textbook for the home assignment. It is my belief that this process of varying approach answers the need for a sequence which invites constant concentration and response from the student; and the results indicate that, psychologically speaking, I am on a good road.



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FOR MORE "TRADITIONALISM" IN LANGUAGE TEACHING

BY A. M. WITHERS
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"Traditionalism" in language teaching, it should be said at the outset, is not the extraordinary thing conjured up in the minds of many who have had no first-hand experience of it. A certain professor of the classics, for instance, views with uninformed alarm the possibility of a return to a "dressed-up scholasticism," while another speaks of the "orgy of grammar" indulged in by Gildersleeve, Harkness, Bennett, and others.

I have not known any of these men except, indirectly, Gildersleeve. Obviously his devotion to as complete as possible a recording of details (cf. also Armstrong's *Syntax of the French Verb* and Ramsey's and Thomas' grammars in Spanish and German) was entirely natural in a conscientious scholar, and did not suggest undergraduate perfection. According to information from his students he was a man of the world with insatiable intellectual curiosity and a rich store of humor. Translations from Greek and Latin in his famous grammars were engagingly colloquial when occasion permitted. Plainly he was no pedant. Nor can I believe that his contemporaries in the field of the classics were so, for true learning is never an associate of ridiculousness of general outlook. Elliott, Grandgent, Ticknor, Warden, Crawford, and others of their time were mightily efficient in imparting modern-foreign-language-skills and enthusiasm. But I wonder if they would be accepted now as instructors in the alert high-school departments of French and Spanish of our large modern cities.

Now, as in the past, individual methods must be conditioned by individual varieties of preparation on the part of instructors, and by constant realistic appraisal of student material. The latter is a consideration rarely taken into account, I fear, by more exuberant young professors, especially those of foreign birth and training among us, who imagine without basis that our college students are all well grounded in the mother tongue, and therefore reasonably ready to begin the study of another language, if only the "right" method is applied.

There was a time when foreign-language instructors, like their friends in English, history, mathematics, etc., looked askance at the whirlwinds of

"methods" literature issuing from departments of "education." But now many of us seem to be willing parts of the general machinery that works day and night grinding out more and more methods, and lay by implication all the onus of failure upon teachers, never suggesting to devoted student *protégés* that their education is primarily their own personal responsibility and concern.

Miss Emilie Margaret White, for example (in the *Modern Language Journal* for April, 1947) would challenge and keep on challenging the teacher until he drops in his tracks. She apparently leaves the student relatively unchallenged, especially in the event the teacher is not perpetually on his (the teacher's) toes. Mr. Frank B. Snow, in the same journal, says our foreign-language teaching should be life-like, not old-fashioned, his cautionary ideas curiously dovetailing with the theories of the educationists who neither speak nor read our languages.

"Traditionalism" tried with all its might to impose a practical knowledge of good English upon all students aspiring toward higher education. It started at the bottom with Latin, and worked upwards in the manner of all good builders. The student was not allowed to forget that he himself was the architect of his educational destiny, nor that the latter was based fundamentally upon language.

And this for a final thought: Unless there is improvement in our lower schools in the development along "traditional" lines of fundamental knowledge of English, our future armies, in spite of all possible devotion to foreign-language teaching in the colleges, will look again in vain for a satisfactory number of satisfactory linguists.

Supporting my thesis are the results of a test given recently to a class of thirty-five in sophomore English in college. Asked to write down their understanding of the difference between *corporal* and *capital* punishment, eleven responded as follows:

"Corporal punishment is punishment for a small crime." "Is all lower forms." "Includes fines, fees, or slight punishments." "Is punishment of groups." "Is where one is fined or jailed." "Is a punishment not so strict as it could be." "Is a method of getting a person guilty of a certain act to perform some small task, such as digging a ditch, or peeling potatoes." "Is that received for a small breaking of the law." "Is for breaking laws such as traffic laws, disturb-

ance of any kind to the public." "Is the lesser type." "In corporal punishment a definite sum is stated, or a definite time in jail."

Thirteen other answers involved repetitions of these ideas. Six students simply threw up their hands and said they did not know what *corporal* meant. Lack of knowledge of *capital* was only slightly less pervasive.

And so, to repeat, long live "traditionalism" in language teaching!



BOOK NOTES

Greek and Roman Classics in Translation. Edited by Charles T. Murphy, Kevin Guinagh, and Whitney J. Oates. New York: Longmans, Green & Co., 1947. Pp lvi + 1052. \$6.00.

This book is a "prize package." Designed primarily for college students in courses in ancient literature in translation, it will appeal also to adults in reading circles (the number of which is constantly increasing in this country) and to the general reader as well. It is designed for one semester of college work. Accordingly, it concentrates in the main upon fourteen great authors (Homer, Aeschylus, Sophocles, Euripides, Herodotus, Thucydides, Plato, Aristotle, Terence, Lucretius, Catullus, Cicero, Vergil, and Horace), and gives a considerable amount of the work of these men. Shorter samples of the writings of other authors are also included. The translations are, for the most part, by writers of distinction. There are introductions on Greek and Roman civilization, and four maps. There are excellent bibliographies, listing background works, editions of the authors, and important works in English literature which show the influence of the ancient authors stressed in the volume. Footnotes are banished from the book, and their place is taken by a competent glossary, at the end.

This reviewer has tremendously enjoyed browsing through the book, and believes that others will, also. It is the sort of book that one would like to give as a present to every serious college student in the land.

—L. B. L.

The Humanities in Canada. By Watson Kirkconnell and A. S. P. Woodhouse. Humanities Research Council, Ottawa, 1947. Pp. 287. \$2.00

This volume is the report of a survey of "the state of the humanities in Canada," begun in the autumn of 1944 by the Humanities Research Council of Canada, with the support of the Rockefeller Foundation, of New York. The survey dealt chiefly with universities and colleges. Only one chapter (Chapter II) in the report discusses the place of the humanities in secondary education.

For the purposes of this survey, the term "humanities" has been used to include only the study of languages, literatures, and the fine arts, as well as certain aspects of history and philosophy. The authors of the report admit (p. 7) that "mathematics can be studied in such a way as to liberalize and educate the student's outlook." The same admission is made for the natural and social sciences.

Chapter XII, the final chapter, consists of "immediate recommendations" for the humanities in Canada. Many of these recommendations would apply equally well to undergraduate and graduate teaching in the United States. These recommendations (and indeed the whole report) have a distinct down-to-earth quality. For example, in stressing the value of research as a means of vitalizing teaching (and raising university prestige) the authors say (p. 205): "One may also remind the individual scholar that serious research can only be achieved at the cost of something: extension courses, summer teaching, four-month-long vacations, and even service clubs, excessive public lecturing, golf, and bridge. Faculty wives may need to be converted to a curtailment of social programs and even of domestic budgets." —W. L. C.



NOTES AND NOTICES

The Editors wish to take this opportunity to express their deep appreciation of the many Christmas greetings sent them by readers of THE CLASSICAL OUTLOOK.

The Archaeological Institute of America has announced the establishment of a new periodical, called *Archaeology*. The editor is Jotham Johnson, of New York University. The new journal is a quarterly, richly illustrated, and will appeal to the general reader. It will deal with "the entire past of man." The annual subscription is \$6.00.

New officers of the Archaeological Institute of America are as follows: President, Sterling Dow, Harvard

University; First Vice-President, Gisela M. A. Richter, Metropolitan Museum of Art; Treasurer, Seth T. Gano; General Secretary, Stephen B. Luce, Fogg Museum of Art; Recorder, Janet C. Oliver; Editor, J. Franklin Daniel, Museum of the University of Pennsylvania.

Officers for the year 1948 of the Classical Society of the American Academy in Rome are as follows: President, Walter R. Agard, University of Wisconsin; First Vice-President, Lillian B. Lawler, Hunter College; Second Vice-President, Robert S. Rogers, Duke University; Secretary, Susan M. Savage, Rockford College; Treasurer, Francis R. Walton, University of Minnesota; Chairman of the Placement Committee, Mason Hammond, Harvard University.

The American Academy in Rome has announced that all persons who plan to attend the summer session in Rome in 1948 should make application for berths on transatlantic steamers by March 1. The New York address of the Academy is 101 Park Avenue.

Classicists would enjoy "Horace Lacked Only a Pipe," by Goodwin B. Beach, in the *Hartford Courant Magazine* for October 19, 1947.

Dorothy M. Schullian is the author of the section entitled "Libraries—Ancient, Medieval, and Renaissance Libraries," in the 1947 edition of the *Encyclopedia Americana*.

In an interview by Niccolo Tucci, in the *New Yorker* for November 22, 1947, Albert Einstein says that he reads Greek literature or philosophy every night for an hour or so, and expresses incredulity at the thought that any educated person can neglect it.

The third annual Foreign Language Conference of Northwestern State College, Natchitoches, La., will be held on May 7 and 8, 1948. The theme of the conference will be "New Horizons through Foreign Language Study."

The Classical Association of the Atlantic States will meet on April 23 and 24 at the University of Pittsburgh.

MATERIALS

Reprints of Professor F. S. Dunham's fine article on derivatives, "What Language Do You Speak?", from the May, 1947, number of *The Classical Journal*, may be obtained at 15c each, or 10c each in orders of

more than ten. Address Professor Norman J. DeWitt, Washington University, St. Louis 5, Mo.

Extra copies of the November, 1947, issue of *The Classical Journal*, containing the symposium on the proposed new investigation of the teaching of Latin in the high school, may be obtained at 40c each, less in quantities, from the editorial offices at Washington University, St. Louis 5, Mo.

The *Texas Latin Leaflet* for October 15, 1947, contains good articles, reviews, games, programs, and a survey of textbooks for second-year Latin. It may be obtained for 10c from the University of Texas, at Austin.

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The address of the Service Bureau is Miami University, Oxford, Ohio.

The Service Bureau has for sale the following new mimeograph:

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tograph of an American structure inspired by the principles of Greek or Roman architecture. The Roman designation for the dates is printed in large type, with modern numbering directly above. Important Roman holidays and anniversaries are indicated. The calendar is 16 by 22 inches, and is printed on heavy paper, with plastic binding. Price, \$1.65.

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